

COSTLY FALL GOWNS

The Material Beautiful But Expensive.

VELVET FROCKS AND COATS

For Laces, Embroideries Used for Trimmings.

The Autumn Fashions Notable for the Elegance of the Materials—Possibilities of Extravagance in Dress—Velvets, Embossed, Plain, Striped, Favorite Materials for Long Coats and Parts of Gowns. The Fur Band Trimming Black and White Costumes—Features of Paris Models—Novel Ideas in the Back of the Frocks.

It is difficult to discuss practical problems of dress just now. On every hand one sees things new and interesting. Freakish? Yes, some of them are freakish, but on the whole the frocks of the new season are distinctly wearable. It is in the new millinery that the eccentric and the bizarre hold sway.

Where the frocks shown by the importers



WHITE WATERED SILK

are not practical from the viewpoint of the average woman, the fault lies not so much in eccentricity of line as in elegance of materials. The bead and bugle embroideries with which so many of the most beautiful imported models are embellished are as expensive as they are effective and the other hand embroideries, the laces,



WHITE CLOTH AND BLACK VELVET

the furs and the fabrics which enter into the frocks turned out by famous French makers and the prices wearing even above the usual figures.

A walk through any of the first class dry goods shops and a little discreet questioning of salesfolk will convince one that possibilities of dress extravagance are not con-



BLACK AND WHITE STRIPES

fined to Paris. Not within many seasons have so many extremely high priced fabrics and trimmings been brought out in one season as are now in vogue. The wonderful achievements of weavers and dyers, and needleworkers have called for increased extravagance and women are less apt to hear without blinking prices when a frock costs as much as a house.

For simple dress are the exquisite velvets, which are less apt to describe than the more elaborate ones, are used upon the gowns of crepe, of satin, of silk,



A PICTURESQUE GOWN OF BLUE SATIN WITH ROSES AND LACE. A WORTH GOWN OF GRAY CHIFFON AND SILVER WITH A GRAY SATIN TRAIN AND A BLACK SATIN GOWN WITH BANDS OF RED AND AN EMBROIDERED WHITE CHIFFON DRAPERY.

cachemires, on the sheerest of chiffons and silk mousselines, upon shimmering gauzy grounds of gold or silver, upon cloth of gold or silver, upon rich yet light and soft moire or taffetas. Save in the case of metallic effects, one tone colorings

for long coats or mantles en suite with frocks into which the velvet enters as trimming, the main body of the frock being in plain material. Several of the French makers have sent out stunning costumes of this sort, the frock simple of line, a little shortwaisted, straight and clinging, the mantle distinctly picturesque in a sumptuous way and usually slightly draped, the sheer, soft, silken foundation and the crepe-like softness and lightness of the velvet allowing this material to be handled as easily as a satin or crepe.

The striped and checked velvets are expensive too, though they seem of moderate price in comparison with some

of the embossed or brocade velvet fabrics, and the plain velvets of finest quality, as light and as soft as the supple satins, also command high prices.

But in spite of the expense this is evidently to be a velvet season. Enormous quantities of velvet in all grades are being sold for entire frocks, for trimmings, for coats, for millinery purposes, and the amount of good black velvet used is amazing. Innumerable pretty frock models in black velvet are shown by the importers, and where the velvet does not form the whole frock it is likely to be lavishly used in combination with other material, replacing the long familiar satin for a deep skirt bottom band, girdele, etc.

One of the Paquin models which has



PINK CHIFFON AND SILVER LACE

been eminently successful and has evidently appealed to a number of American buyers is in the popular black and white coloring, combining white cloth and black velvet. The straight narrow skirt is short, as are the skirts of most of the dressy afternoon frocks, and its lower section is of the black velvet. This velvet is mounted upon an upper section of Venetian lace which shows slightly where flat pannierlike draperies of white cloth skirt in front.

The bodice is of white cloth, but the cloth is almost entirely hidden under a huge collar of black velvet, a band of Venetian lace and a girdele of glowing blue satin whose ends fall down over the skirt at the left side. The guimpe and collar are of plain filmy white silk mousseline or chiffon, as are a great many of the guimpes used with the imported frocks.

The collarless and Dutch neck are still popular but one finds the high guimpe much in evidence not only in morning frocks but in afternoon costumes as well. Sometimes a plain guimpe of black or colored mousseline or chiffon is used with a second guimpe of cream or metallic lace overlying the mousseline below the base of the throat, and there are guimpes of fine lace and of net, although these are hardly so chic as the undorned mousseline or chiffon which veils the throat without asserting itself aggressively.



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A black velvet tunic over a skirt of crepe, satin, moire, cloth, chiffon or other contrasting material is often attractively presented and some models have a more striking note introduced in a skirt of lace through which a gleam of color shows. This sounds a trifle crude, but the idea often works out well, as in the frock of the small sketch, where a straight narrow tunic of supple black velvet leaves in view perhaps fifteen inches of an underskirt which is of Venetian lace, through which one catches a glint of rich, fruity red.

This skirt is edged by a narrow band of fur and little bands of fur border the bottoms of the peasant sleeves. Instead of a girdele three cordings of the velvet confine the bodice to the waist and a band of embroidery in Oriental colorings borders the collarless neck. Substitute for the lace underskirt one of satin, finish the neck with something less expensive than hand embroidery and this model will make a practical and not excessively expensive afternoon frock of considerable smartness.

The striped crepes, silk cachemires, velvets, etc., make nice little frocks, with the deep skirt band of velvet and velvet trimming the blouse in one fashion or another. As a rule the stripes run vertically, but in an attractive Paquin model the narrow blue and black stripes ran horizontally. Straps of black velvet held at each end by buttons trimmed the front, narrow bands of the velvet bordered the girdele at top and bottom, and bands of velvet ran across the front and back of the bodice bordering a shallow white guimpe and turning continued down the outside of the long sleeves, leaving the shoulder line unbroken.

With possibly some modification of this guimpe and sleeve band this would be an admirable model for any little velvet-trimmed morning frock, and there are quantities of just such simple models that might be readily copied and would retain a good deal of their smartness even in cheaper materials. The black velvet trimmings should be a boon to the home dressmaker and will be doubtless used for the freshening of countless old frocks.

The narrow line of fur will help much in renovating the old frock as well as in beautifying the new frock. It is used on everything from tails and lace to velvet and tulle, and it is astonishing to see what an air a cleverly applied bit of dark fur will lend to a sheer evening frock a little past its prime.

Francis has a number of chic and attractive models in moire and in the beautifully soft and rich new taffetas relieved by touches of fur and otherwise almost severely plain. A white moire, which figures among the sketches was one of these Francis models and owed much of its charm to the exquisite softness and rippling sheen of the silk, but the three narrow lines of dark fur on the skirt bottom, the line of fur finishing the wrists of the long sleeves, the dull blue and silver of the girdele, the fine lace of the guimpe and, above all, the perfection of cut and line all went to the making of a frock as distinguished as it was severe.

It is hard to keep away from the subject of the white and black frocks this season. Many of the loveliest models are in this coloring, with or without the relieving color note of emerald green, one of the new reds, purple or vivid, soft blue; and the materials in white, in black and in black and white combined are legion.

White crepes and cachemires do some of the best work of the season and among the beautiful white stuffs and there are innumerable lovely white brocades and plain silks, while the white nets, laces, chiffons, etc., beggar description. White velvets, plain and embossed, are being much used by the fashionable dress-makers too, though this is quite outside the range of things practical. Black net sewn with tiny jet beads, white net sprinkled with tiny jet beads, white sheer stuffs with bold designs of black, printed or embroidered, marvellous hand trimmings of white embroidery on black or black on white, there is no end to the black and white materials.

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The manufacturers have prepared stunning chiffon, mousseline and net

Many of these guimpes have a hem-stitched finish at the collar top and occasionally a band of black satin or black velvet makes an odd collar finish above the semi-transparent white. An entire close collar of black velvet is sometimes associated with a transparent guimpe, but the effect is odd rather than charming.

A black velvet tunic over a skirt of crepe, satin, moire, cloth, chiffon or other contrasting material is often attractively presented and some models have a more striking note introduced in a skirt of lace through which a gleam of color shows. This sounds a trifle crude, but the idea often works out well, as in the frock of the small sketch, where a straight narrow tunic of supple black velvet leaves in view perhaps fifteen inches of an underskirt which is of Venetian lace, through which one catches a glint of rich, fruity red.

This skirt is edged by a narrow band of fur and little bands of fur border the bottoms of the peasant sleeves. Instead of a girdele three cordings of the velvet confine the bodice to the waist and a band of embroidery in Oriental colorings borders the collarless neck. Substitute for the lace underskirt one of satin, finish the neck with something less expensive than hand embroidery and this model will make a practical and not excessively expensive afternoon frock of considerable smartness.

The striped crepes, silk cachemires, velvets, etc., make nice little frocks, with the deep skirt band of velvet and velvet trimming the blouse in one fashion or another. As a rule the stripes run vertically, but in an attractive Paquin model the narrow blue and black stripes ran horizontally. Straps of black velvet held at each end by buttons trimmed the front, narrow bands of the velvet bordered the girdele at top and bottom, and bands of velvet ran across the front and back of the bodice bordering a shallow white guimpe and turning continued down the outside of the long sleeves, leaving the shoulder line unbroken.

With possibly some modification of this guimpe and sleeve band this would be an admirable model for any little velvet-trimmed morning frock, and there are quantities of just such simple models that might be readily copied and would retain a good deal of their smartness even in cheaper materials. The black velvet trimmings should be a boon to the home dressmaker and will be doubtless used for the freshening of countless old frocks.

The narrow line of fur will help much in renovating the old frock as well as in beautifying the new frock. It is used on everything from tails and lace to velvet and tulle, and it is astonishing to see what an air a cleverly applied bit of dark fur will lend to a sheer evening frock a little past its prime.

Francis has a number of chic and attractive models in moire and in the beautifully soft and rich new taffetas relieved by touches of fur and otherwise almost severely plain. A white moire, which figures among the sketches was one of these Francis models and owed much